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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

| | | | |
|---|---|---|-------------------|
| No. 1—In these delightful pleasant groves | - | - | Purcell |
| 2—Hear my prayer, O Lord | - | - | Winter |
| 3—Soon as I careless stray'd | - | - | Festa |
| 4—Hail! all hail! thou merry month of May | - | - | Weber |
| 5—Thou art gone to the grave | - | - | Beethoven |
| 6—Hear what God the Lord | - | - | V. Novello |
| 7—Hail! smiling morn | - | - | Spofforth |
| 8—Let all men praise the Lord | - | - | Mendelssohn |
| 9—Forgive, blest shade | - | - | Dr. Calcott |
| 10—Four rounds, for three voices | - | - | - |
| 11—Call to remembrance | - | - | Farrant |
| 12—Pleasures of Innocence | - | - | From the German |
| 13—Amidst the myrtles | - | - | Battishill |
| 14—Teach me, O Lord | - | - | Rogers |
| 15—Here in cool grove | - | - | Lord Mornington |
| 16—My God, look upon me | - | - | John Reynolds |
| 17—Oh, Nanny, wilt thou gang with me? | - | - | Carter & Harrison |
| 18—When winds breathe soft | - | - | Webbe |
| 19—Soldiers, brave and gallant be | - | - | Gastoldi |
| 20—All people that on earth | - | - | Tallis |
| 21—Sweet honey-sucking bees (1st Part) | - | - | Wilbye |
| 22—Vital Spark | - | - | Novello |
| 23—Sweet honey-sucking bees (2nd part) | - | - | Wilbye |
| 24—Now pray we for our Country | - | - | Eliza Flower |
| 25—Now the bright morning star | - | - | Greville |
| 26—Thine, O Lord, is the greatness | - | - | Kent |
| 27—Just like Love | - | - | Davy & Novello |
| 28—In Judah God is known | - | - | Mendelssohn |
| 29—Maidens fair of Padua's City | - | - | Gastoldi |
| 30—And he shall purify | - | - | Handel |
| 31—To Woden's Hall | - | - | Purcell |
| 32—Lord for thy tender mercies' sake | - | - | Farrant |
| 33—Rule Britannia | - | - | Novello |
| 34—God save the Queen | - | - | Novello |

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

MUSIC AND MUSICIANS.

The MS. Compositions and Studies of the late Signor Dragonetti.

No department of the English orchestra has so much excited the admiration of continental critics as its double-basses. A quality of tone, a distinctness of articulation, a mode of pronouncing phrases, distinguish it, which will be in vain sought in foreign orchestras; and this pre-eminence may be traced entirely to a distant imitation of the method and style of Dragonetti.

It was some ten years before the commencement of the present century that this great artist arrived in England, in the vigour of his age, to fight his way to distinction, and exhibit the magic of his art in manipulating the most intractable instrument which had ever baffled human ingenuity. The casual view of an old concert bill of 1798-9, with its names sacred to genius—Viotti, Dusseck, Cramer, &c.—revives an idea of the spirit of the day, and of the enthusiasm which attended the new creations of art in the modern style. Mozart had not long descended to the tomb, and Haydn was yet in a green old age, completing some of his best works, of which the twelve symphonies for Salomon's concert were among the chief. To have belonged to the orchestra when the classical operas of Mozart were first brought upon the stage, and the standard symphonies of Mozart and Haydn, in all the gloss of novelty, into the concert-room, were felicity enough for any musician; but these classical works seem to have completed the development of Dragonetti's musical nature, by turning the attention which he had formerly principally devoted to the mechanism of the instrument, to the just pronunciation and articulation of the phrases of the orchestra. There, some of his effects may have even surpassed the imagination of the composers when writing. The grandeur of his *pizzicato*, his style of accompanying recitative—the vocal character which he gave to singing phrases in the bass, and his manner of sustaining a suspension—are a few characteristics of this artist which can never be forgotten by musicians. He always rose with the occasion. He was gigantic in the *Eroica* and in the symphony in B flat of Beethoven, where he interpreted the ideas of the master in all the energy of their original conception; but he was even more effective and

beautiful in accompanying the opera of *Don Giovanni*. In all the fine passages and transitions of key in that work, the presence of his bass in the orchestra was felt with extraordinary power.

Before Dragonetti settled down into the post of first bass in the orchestra and concert-room, which he maintained throughout his long life, to the great advantage of the art in England, he had been the lion of his day, and was wont to exhibit himself in concertos of his own composition. His benefit concerts were always especial occasions. He rejoiced in his strength, and courted difficulty; and never was artist more victorious in perilous attempts; as his playing of the violoncello sonata in G minor with Beethoven, and of the second violin part in some duets with Viotti, with a crowd of the like extemporary achievements testify. The sensation of wonderment affords the spectator a natural gratification, which is in most cases ill exchanged for a view of the gradations by which high excellence is attained. It is the refuge of mediocrity, and its easy excuse, to attribute the high position of the artist alone to the adventitious endowments of nature and fortune.

But it would be most unjust to Dragonetti, and injurious to rising artists, to place out of sight the industry and devout application of his career. The MS. concertos, arrangements, and studies for the double bass, which he bequeathed to his long-tried friend, Mr. George Pigott—one of the most accomplished and estimable members of the musical profession—show the manner in which he bestowed his time during his active years. Whenever he found at the Opera any passage which was difficult, it was his practice to copy it, or have it written out by the copyist of the theatre, for study at home. In this manner, he laid up a number of the most useful passages for his instrument, and was constantly making acquisitions of power. At last nothing posed him; and we remember him in triumphant old age laughing at the violins for playing fast in order to put him out, and often coming to a stand themselves.

In these compositions, arrangements, and passages, exist the groundwork for the study of an instrument little explored; and we trust that Mr. Pigott may some day make them public, as

a memorial of the services of Dragonetti, and for the benefit of the school of which he was the model. To have completed from his own discoveries mechanical execution on an instrument, and to have founded its character in the orchestra, is a great testimony to the genius of any artist, and it belongs to Dragonetti. Fine composition, indeed, helped to inspire his instrument with its fine utterance; and for the works of Mozart, in particular, he had such a predilection, that he has been heard to say, with ludicrous exaggeration, "Mozart was the only composer who knew how to write a bass—all other basses are *wrong*."

He departed without communicating the secret in which consisted the superiority of his execution; and it remains accordingly, with Paganini's extraordinary effects, a legacy to the ingenuity of posterity. Paganini, in dedicating his studies to "artists," seemed to ridicule science and defy experience. We have heard the possessor of Dragonetti's MSS. observe, that he made, in playing, a peculiar use of the harmonics of his instrument; and this, probably, may be a clue to the superiority he obtained.

[Reprinted at length from *The Atlas* Newspaper of the 21st of November. We take the opportunity to congratulate the well-wishers of the musical art on the return of the elegant writer, who originally presided over the musical opinions of that Periodical.—ED.]

Brief Chronicle of the last Month.

THE SACRED HARMONIC SOCIETY, at Exeter Hall, began their season on the 4th November with Spohr's *Last Judgment*, and a miscellaneous selection of music. The performance throughout was deserving of the highest commendation, and the applause was liberally bestowed.

INAUGURATION OF THE CHERUBINI MONUMENT.—The remains of this great Composer have lately been removed from their temporary resting place, where they were deposited about four years since, to a monumental chapel in the cemetery of *Pere-la-Chaise*, the joint work of the architect *Achille Leclerc* and the sculptor *Dumont*, which has been erected by subscription. The ceremony attracted most of the musical professors of Paris, that, by their presence at the solemnity, they might do honor to the great composer's memory.

MUNICH.—There is to be established forthwith a School of Music in this Capital, for the education of singers for the Church, the Chamber, and the Stage; and the pupils are also to study all the higher branches of the musical art. Admission will not be allowed to pupils at a younger age than 18 for males, and 16 for females. The establishment is to be supported by Government, with a small payment from the pupils.